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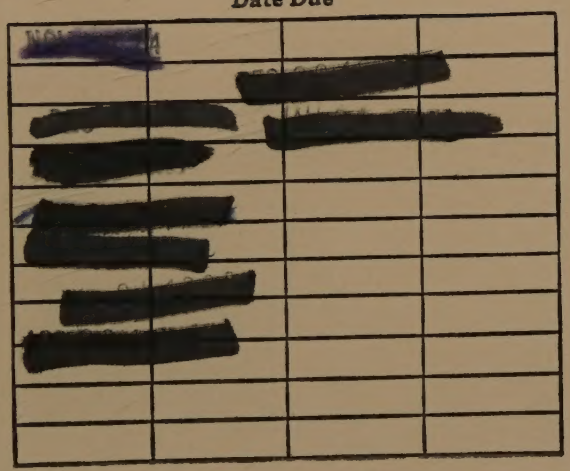

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# PAINTING IN PARIS

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THE WORCESTER ART MUSEUM

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# FOREWORD

The varied panorama of painting in Paris can scarcely be illustrated by one exhibition. Among the thousands of artists working in the French capital almost every nation is represented. They would form what might be called a great international school were it not for the fact that the word school would be rendered meaningless by such innumerable diversities and oppositions of taste and ideal.

Ten years ago it might have been possible to generalize about modern art. In fact even at present there are some who are courageous—or blind—enough to declare that modern art has one dominant characteristic such as the belief in pure self-expressions, or an exclusive interest in form, or a contempt for natural appearances. But the truth is that for several years strong artistic movements have militated specifically against individual self-expression; others have ignored entirely the problem of formal organization; while still others have maintained that the precise imitation of realistic detail is decidedly worthy of the artist's effort. Contemporary art in Paris, as in Berlin or New York, is not however chaotic, it is merely so extraordinarily complex that it defies generalization.

The present exhibition is by no means a cross-section of painting in Paris but it does include several of the foremost living painters and twenty others who are either interesting as individuals or who represent new phases of recent European art which are not yet very familiar in America.

Any attempt to classifiy modern artists must lead to a treacherous simplification. But it may not be too misleading to suggest a chronology and some description of terms, trusting that the paintings themselves will contradict inevitable error.

If any movement can be said to be out of fashion it is *impressionism* which reached its creative climax fifty years ago and has now degenerated in the hands of a second generation who are already middle aged academi-

cians. Their paintings pale beside those of Pissarro, Monet and Sisley. There is however an excellent group of older painters who work in the direct tradition of Renoir and Degas. Bonnard and Vuillard who came to their maturity in the 90's are of no importance as pioneers but the work of the former is as fine in quality as that of any living painter. They have been called, not unjustly, "intimists". They paint, for the most discriminating, pictures of quiet charm, subtle in color and quietly piquant in feeling.

It was partially against this quietism that *les fauves* "the wild beasts" of 1905 rebelled—Matisse, Derain, Vlaminck, Braque, Rouault, Dufy, Friesz—a gallant company of serious enthusiasts for the violent, the bold, and the astonishing. It is they who first made important use of the discoveries of Gauguin and van Gogh and first felt, though scarcely understood, Cézanne's power. For them also a whole world of primitive and barbaric art became a treasure of stimulating suggestion. The aesthetic qualities of Medieval mosaics and glass and woodcuts, near eastern painting and pottery, negro sculpture, Coptic textiles, children's drawings were revealed to them and through them to a reluctant but now grateful world.

The *fauves* painted pictures (which were shocking twenty years ago) using crude distorted heavy outlines and harsh "unnatural" colors which were as much a proclamation of emancipation as the result of "aesthetic exigency". They were possessed by two passions—the problem of design and the expression of emotion. To these two ends they sacrificed the contemporary conception of natural appearances. For them "nature" was merely a departure which, at times, was almost lost sight of.

Vlaminck's *Still Life* (No. 94), Dufy's *Green Shutter* (No. 33), Matisse's *Figure Study* (No. 51), Delaunay's *St. Séverin* (No. 19), Rouault's portrait (No. 77), illustrate the *fauve* period admirably.

During the last twenty years the group of wild young rebels has grown to middle age. Rouault has changed little in his style and attitude but has deepened in power. Friesz has perfected his technique and has become an

excellent if somewhat limited painter much respected by the more conservative younger generation. Dufy has forgotten his more serious beginnings and turns off watercolors and oils of consummate gayety and style. Vlaminck like Friesz seems to have settled comfortably into a formula so satisfactory that he makes little effort to change it. But both Derain and Matisse have continued to grow, the former uncertainly and with frequent moments of weakness and mediocrity, the latter more steadily and with far greater originality. At present we are accustomed to think of them as among the half dozen greatest living artists; Derain powerful, intelligent, somewhat eclectic and continually reminding one of the great masters of the Renaissance and Baroque; Matisse equally influential but inimitable in his mastery of color and pattern.

A little later than the *fauve* movement and partially as a reaction to it came *cubism,* an invention of Picasso and Braque. The latter had been one of the *fauves*, while Picasso previous to 1907 had passed rapidly through three or four more easily intelligible periods. Inspired by negro sculpture and Cézanne's paintings, cubism in its beginnings was more or less what the name suggests—a simplification of landscape, figures and other objects into quasi-geometrical blocks and cylinders. But within ten years it had passed through three or four distinct phases each more complicated in appearance and in explanation. But by 1917 a distinct clarification occurs. The little Picasso of 1918 (No. 69) is merely a decorative composition of flat planes varied in shape, color and texture and derived somewhat distantly from real or imagined still life. Vestiges of a bird's head, a table, a bottle are recognizable, but they are unimportant save as reminders of how far the artist has proceeded from the imitation of nature to the creation of an abstract design which is almost but, thanks in part to "nature", not quite geometry. The far more imposing compositions by Picasso (Nos. 72 and 75) and Braque (Nos. 9, 11 and 12) are constructed on similar principles. Beside Picasso and Braque, Léger is perhaps the most important living artist who has used the

cubist technique consistently. The differences between these three in temperament and taste are obvious.

The influence of cubism has been immense, but its nearly complete elimination of naturalistic imitation has brought about equally extreme reactions. Picasso himself was the first to turn his back upon cubism, though very temporarily. About 1917 Picasso began a series of figure pieces such as the *Pierrot* (No. 70) which encouraged a strong reactionary neo-classic movement. The *Pierrot* of course is colored in an "unnatural" manner but its drawing, vigorous and stylized as it is, describes appearances not too distant from ordinary experience. Elsewhere even more than in Paris this neo-classic movement has become very strong and is often accompanied by an extreme realism. It is noteworthy that almost without exception the original members of both the *fauve* and cubist groups have in their recent work given far more recognition to the values of objective representation.

Another important attitude toward painting is expressed in the work of Segonzac. He belongs to the generation of the *fauves* but he emerged more gradually from academic beginnings into a powerful impressionist manner in which the major interest is perhaps the heavy richness of his pigment. This sensuality of painted surface which was most remarkably developed in the painting of Courbet seventy five years ago now attracts many men younger than Segonzac. Appealing to the simpler senses, the finger tips and almost, one might say, to the tongue this manner of painting simplifies the artist's problem and is a healthy tonic, though somewhat lacking in style.

The almost puritanical exclusion of all sentimental and "human" values by the cubists was in 1908 a valid and interesting contradiction of the illustrative element in the previous twenty or thirty centuries of European painting. But it has induced (though scarcely caused) in the last decade a reaction which has produced painting of extraordinary originality. Surrealism, *sur-réalisme*, is a more inadequate name for this new movement than *cubism* was for its predecessor.

The Surrealists were originally a group of literary advance-guardists with political opinions who alternately attached and ejected painters who seemed to them sympathetic. In the usual series of manifestos they attacked all painting which depended upon formal, sensual or "realistic" values. In its place they asserted the old romantic ideal of complete spontaneity—of an art which should be untrammelled by any rational or logical or technical discipline. For them the dream is the supreme experience; the sub-conscious the exclusive source of artistic values. Of course the realization in paint of such an absolute is nearly impossible. Drawings made under hypnosis or absentmindedly while waiting at the telephone, spontaneous as they are, are scarcely of interest except to the fanatic or the psychologist. But there were already in existence painters whom the Surrealists honored by recognition. Among them were Giorgio de Chirico, the Swiss Paul Klee, and Picasso himself—for even a cubist still-life if interpreted not as a design but as a record of ordinary experience is sufficiently mad to meet Surrealistic demands. Much of Picasso's work during the last five years—the *Seated Woman* (No. 76) for instance, is deliberately informed by an uncanny psychological power.

In the present exhibition de Chirico, Joan Miró, Survage, Jean Lurçat and Marc Chagall, though only the first two have ever been officially Surrealists, have all displayed Surrealist qualities in their work. No one of these five is French with the exception of Lurçat who, incidentally, worked after the war in Munich and Berlin. They may be said, therefore, to form an exotic element in Parisian painting though they have found many French imitators. Well before the war Chagall (No. 13) had developed his fantastic humor, his love for the incredible and bewitched. De Chirico's early landscapes (No. 15) and "metaphysical" still-lifes were saturated with the sense of the mysterious and the occult. Survage (No. 91) and, later, Lurçat share with Chirico an ability to give their curious compositions an enchanted atmosphere. Joan Miró's *Dog Barking at the Moon* (No. 62) is not remote

from Chagall in spirit though more selfconscious. In his more characteristic paintings (No. 63) he goes as far as anyone in giving the illusion of pure spontaneity unrelated to any ordinary expression—even to a dream.

Of course the ideas and even the works of Surrealism are as old as magic. In the nineteenth century Goya in his *caprichos* and Odilon Redon's compositions are thoroughly Surrealist. And did not William Blake contemn reason and paint the ghost of a flea?

Bonnard, Matisse, Rouault, Derain, Picasso, Segonzac and Georgio de Chirico—surely Paris in the early twentieth century need bow to no other period of painting.

A. H. B., JR.

# CATALOG

NOTE: The artists are arranged alphabetically. An asterisk before a catalog number indicates that the painting is illustrated by a plate which bears the same number. The lists of museums which follow the note on each artist though incomplete are included to remind visitors of what progress other museums throughout Europe and America have made in the acquisition of modern paintings. Similar lists in the previous two catalogs supplement these.

# PIERRE BONNARD

1 WOMAN AND DOG, 1923
Collection Phillips Memorial Gallery, Washington

2 INTERIOR WITH A BOY, 1925
Collection Phillips Memorial Gallery, Washington

3 SOUTHERN FRANCE, 1927
Collection Phillips Memorial Gallery, Washington

*4 THE PALM, 1927
Collection Phillips Memorial Gallery, Washington

*5 STANDING NUDE, 1927
Private Collection, New York

*6 BREAKFAST, 1928
Collection Mr. and Mrs. Walter S. Brewster, Chicago

7 VESTIBULE, 1928
Collection Mr. Charles H. Worcester, Chicago

Of that group of transitional painters who developed in the 1890's Pierre Bonnard is the most important. He was born in Paris in 1867 and studied for a time at the Academy Julian under Bouguereau and Robert-Fleury, though it was Degas and Renoir who governed the development of his style. From Degas he derived the surprising informality of composition which appears in so many of his interiors (Nos. 2 and 5). From Renoir as much as from anyone came his tender impressionist brushwork. But by comparison with either of these greater masters Bonnard is more subtle and more lyrical, more intimate. Delicious color, gentle pictorial humor, a most rare and charming classical idyllism remove Bonnard from the stormy confusion of art in contemporary Paris. He has been supposed by some to be the greatest living painter—but "greatest" is too pretentious a word for Bonnard.

*Among the museums which own paintings by Bonnard are:*

Hamburg, Art Gallery
London, National Gallery, Millbank
Moscow, Museum of Modern Western Art
Paris, Luxembourg
Washington, Phillips Memorial Gallery

# GEORGES BRAQUE

*8 POMONA, *drawing,* 1924
Private Collection, New York

9 THE TABLE, 1927
Collection Paul Rosenberg and Company, New York and Paris

10 BOAT ON THE BEACH, 1928
Collection M. Knoedler and Company, New York, London and Paris

11 STILL LIFE, 1928
Collection Phillips Memorial Gallery, Washington

*12 THE MANTEL, 1929
Collection Paul Rosenberg and Company, New York and Paris

Georges Braque was born at Argenteuil in 1881. His earlier work was influenced by Signac, van Gogh, and more importantly by Cézanne. For a time he joined the violent revolt of the *fauves* but by 1908 had given himself to the analytical discipline of cubism of which with Picasso he was the inventor.

Since 1908 Braque's art has developed consistently, digesting and refining his and Picasso's discoveries. His patience and sobriety, his immaculate good taste have placed him at the very heart of the cubist tradition while at the same time preserving him from the sterility of *nature-mortisme.*

Only Braque's more recent work is included in the exhibition. *The Mantel* (No. 12) of 1929 is a brilliant and monumental example in which various objects, a guitar, a dish of grapes, a page of music, the corner of a fireplace are half-transformed into an abstract decorative composition enriched by arbitrary color planes and variations in the texture of the paint. A less known but equally fine aspect of Braque's work is illustrated by the *Pomona* (No. 8), a drawing of the most sensitive perfection.

Two of his aphorisms throw light on his art.

"We must not imitate when we wish to create. The appearance of things is not to be imitated for the appearance of things is merely the result of them."

"I like the rule, the discipline, which controls and corrects emotion. Nobility arises from the reticence of emotion."

*Paintings by Braque are in the following museums:*

Chicago, The Art Institute, Birch-Bartlett Collection
Frankfort, Städel Institute
The Hague, Kröller-Müller Museum
London, National Gallery, Millbank
Mannheim, Art Gallery
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Strasbourg, Museum of Fine Arts
Washington, Phillips Memorial Gallery

# MARC CHAGALL

*13 JEWISH WEDDING, *gouache and pastel*
Private Collection, New York

14 BAREBACK RIDER, *gouache and pastel,* 1928
Collection Mrs. Edith Gregor Halpert, New York

Marc Chagall was born in Russia, at Liosno near Vitebsk, in 1887. He studied in St. Petersburg under Leon Bakst but his art is directly derived from Russian-Jewish folk culture. He went to Paris in 1910 remaining there for four years, thence to Berlin, later to Moscow and in 1922 returned to Berlin and Paris where he now lives.

Much of the Russian-Jewish Theatre as we have known it through the Habima performances in this country is directly related to Chagall. His decorations in the Jewish Art Theatre in Moscow have in them, in common with the plays themselves, a traditional popular domestic phantasy. He anticipates by nearly ten years certain elements of the Surrealists, transforming with a strong mythical element an ordered, logical world into a kaleidoscopic dream. The cow jumps over the moon and yet underlying the comic element is a native strain of the pathetic.

*He is represented by paintings in the following museums:*

Cologne, Wallraf-Richartz Museum
Dresden, Picture Gallery
Essen, Folkwang Museum
Frankfort, Städel Institute
Leningrad, Russian Museum
Los Angeles, Museum, Preston Harrison Collection
Mannheim, Art Gallery
Merion, Pennsylvania, Barnes Foundation
Moscow, State Tretyakov Gallery
New York University, Gallery of Living Art
Paris, Luxembourg
Wiesbaden, Museum
Vitebsk, Museum of Art

# GIORGIO DE CHIRICO

15 DELIGHTS OF THE POET, *about* 1913
Private Collection, New York

16 HORSES, 1927
Collection Miss Mary Hoyt Wiborg, New York

*17 LION AND GLADIATORS, 1927
Collection The Detroit Institute of Arts

18 GLADIATORS, *about* 1928
Collection Maurice Speiser, Philadelphia

Giorgio de Chirico was born in 1888 at Volo in Greece of Italian parents. After his boyhood in Greece he remained in Italy till 1911. Between 1911 and 1915 he worked in Paris where he knew Picasso and Guillaume Apollinaire. During the war he returned to Italy but has since spent most of his time in Paris, where he was claimed for a time by the Surrealist group.

Chirico's art is of the greatest interest both in itself and because he is one of the pioneers of a new spirit in European painting. The most significant influence upon

his early work is doubtless that of Arnold Böcklin whose paintings he had seen in Munich, and whose masterpiece *The Isle of the Dead* hangs in the Metropolitan Museum. In Böcklin Chirico discovered suggestions of that sentiment for the mysterious and dreadful which he was to add to his own memories of antique ruins and Italian paintings of the quattrocento. In the painting of about 1915 which he named *Les Plaisirs du Poète* (No. 15) he creates an atmosphere of suspense and mystery by means of black slow-stepping arcades, unpeopled emptiness, and silence heightened by the implied rumble of a distant train.

Four paintings cannot begin to represent Chirico's astonishing mythology. Homeric horses, pale gladiators, seem to emerge reluctantly from dreams of the ancient world; but these are among the more commonplace of Chirico's inventions.

*Paintings by Chirico are in the following museums:*

Detroit Institute of Arts
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Rome, National Museum of Modern Art

## ROBERT DELAUNAY

*19 ST. SÉVERIN, 1909
Collection J. B. Neumann, New York

Robert Delaunay was born in Paris in 1882. His development was most influenced by the theories of Seurat and the art of Cézanne. The famous *St. Séverin* (No. 19) series which he began in 1907 proved to be one of his most important studies in the dynamics of curved lines and their optical and aesthetic effects. Subsequently he has made highly speculative experiments in "simultaneous contrasts" which combine a study of the physics of color with certain principles of composition similar to those of futurism and cubism. At times he has attempted to exceed, not always happily, the limits of painting.

Other versions of the *St. Séverin* are in the collections of the Provincial Museum of Hanover and the Mannheim Art Gallery.

# ANDRÉ DERAIN

*20 THE OLD BRIDGE, *about* 1910
The Chester Dale Collection, New York

*21 THE WINDOW ON THE PARK, 1912
Private Collection, New York

22 PORTRAIT OF AN ENGLISH WOMAN
Private Collection, New York

*23 PORTRAIT OF MADAME HESSLING (MADAME JEAN RENOIR), 1925
Private Collection Josef Stransky, New York

24 WOODLAND SCENE (THE THREE TREES), *about* 1922
Collection Adolph Lewisohn, New York

*25 SOUTHERN FRANCE, 1927
Collection Phillips Memorial Gallery, Washington

*26 BACK OF WOMAN, 1928
Collection Dr. and Mrs. Harry Bakwin, New York

27 GUITAR PLAYER, 1928
Private Collection, New York

*28 MONASTERY, 1928
Collection The Valentine Gallery, New York

29 MANOT, THE DANCER, 1928
Collection Phillips Memorial Gallery, Washington

André Derain was born at Chatou in 1880. He studied for a short time with Eugéne Carrière and then passed rapidly in the first years of the century through phases influenced in turn by Signac, vanGogh and Gauguin. For several years about 1905 he was informally allied with Vlaminck, Rouault, Dufy, Friesz and others in the group called *les fauves,* the wild men. Cézanne and mediaeval mosaics lead him to an interest in simplified architectonic composition admirably illustrated by *The Old Bridge* (No. 20) of about 1910 and *The Window* (No. 21) of a few years later. In these two very influential paintings his essentially classical spirit appears at its most austere. During the last ten years the grim severity of these earlier works has

given way to greater ease both in composition and brushwork. At times he paints with the succulent technique of Courbet (No. 26), again almost daintily with the bravura of Manet (No. 23). But while he is often inexcusably negligent he has continued to produce paintings of a severity and grandeur scarcely equalled by any living master. Shunning all extremes Derain stands today the very solid personification of that somewhat elusive doctrine, the "French tradition".

*Paintings by Derain are in the following museums:*

Chicago, Art Institute, Birch-Bartlett Collection
Cologne, Wallraf-Richartz Museum
Detroit, Institute of Arts
The Hague, Kröller-Müller Museum
Los Angeles, Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Washington, Phillips Memorial Gallery

## CHARLES DUFRÈSNE

*30 SCENE IN MOROCCO
Collection Worcester Art Museum

31 TWO ZEBRAS
Collection Maurice Speiser, Philadelphia

32 STILL LIFE WITH COMPOTE, 1928
Collection Art Institute of Chicago, Winterbothom Fund

Charles Dufrésne was born in 1880. He should have been born a hundred years earlier for during the early 19th century his enthusiasm for the picturesque, the exotic, and the oriental might have been taken more seriously. For now, though they may be, as some say, seriously intended his imagined palms and naked slaves, his minarets and turbans seem a gentle burlesque. But it is impossible to belittle the verve of his drawing and the splash and gleam of his color.

*Paintings by Dufrèsne are in the following museums:*

Brussels, Modern Gallery
Chicago, Art Institute, Winterbothom Collection
London, National Gallery, Millbank
Los Angeles, Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

# RAOUL DUFY

33 THE GREEN SHUTTER, 1913
Private Collection, New York

*34 TIGHT ROPE, *water color,* 1925
Private Collection, New York

Raoul Dufy was born at Le Havre in 1879. He studied in art schools in Paris where he came to know Derain, Matisse and Friesz. With them he formed the nucleus of the *fauves* group. His early still life, the *Green Shutter* (No. 33), seems stronger but far harsher and more heavy-handed than his later work. The *Tight Rope* (No. 34), however, shows Dufy's style at its best, a joyous calligraphic line of great flexibility, and color to match an irrepressible gayety of spirit. Modern art suffers so much from the pangs of overseriousness that Dufy's laughter is a welcome refreshment. He proves that confectionery can be art, and fine art.

*The following museums own paintings by Dufy:*

Los Angeles, Preston Harrison Collection
New York University, Gallery of Living Art
Mannheim, Art Gallery
Strasbourg, Museum of Fine Arts

# FAUTRIER

*35 FLOWERS OF DISASTER, 1927
Collection Phillips Memorial Gallery, Washington

Fautrier was born in Paris about 1900. Among the new romantics he is unique in his ability to invest still life (that ordinarily objective problem) with an atmosphere of uncanny horror. The chrysanthemums (No. 35) which Duncan Phillips has justly called *Flowers of Disaster* show Fautrier at his best. The blind fingers of the flowers seem to be groping in a murk of uncertainty. Baudelaire or Huysman might describe them adequately.

# JEAN LOUIS FORAIN

36 THE PROMENADE
Collection Mr. and Mrs. Joseph J. Kerrigan, New York

*37 THE OLD OFFENDER
Collection Mr. and Mrs. Joseph J. Kerrigan, New York

Jean Louis Forain was born at Rheims in 1852. Rembrandt and Daumier among his predecessors, Manet and especially Degas among his older contemporaries were his chief admirations. In the late seventies he exhibited with the original group of impressionists but his interests were not so much those of the painter as of the draughtsman and reporter of the human comedy.

A delightful example of this sensitive early work is the *Promenade* (No. 36). More characteristic are the chiseled stroke and savage observation of the courtroom series well represented by *The Old Offender*. Though he is now nearly eighty he has painted until very recently with unfailing energy.

*Paintings by Forain are in the following museums:*

Chicago, Art Institute
London, National Gallery, Millbank
Los Angeles Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

## ÉMILE OTHON FRIESZ

*38 FIGURE COMPOSITION
Collection Detroit Institute of Arts

39 LANDSCAPE
Collection Samuel S. White, 3rd, Philadelphia

Othon Friesz was born at Le Havre in 1879 and before the end of the century he had entered the *École des Beaux-Arts*. Influenced at first by Gauguin, he really found himself after his discovery of Cézanne. Figures and landscapes solidly constructed and powerfully painted placed him about 1905 among the leaders of the group of *les fauves*. During the last twenty years he has kept his place among the foremost French painters who are satisfied to paint well, untroubled by the demon of experiment. He has repeated variations on his harbor scenes and figure compositions, loosening his brushwork and restudying his harmony of blue-greens and majolica yellows.

The long list of museums which own his paintings proves the esteem in which he is held throughout the world.

Bergen, Gallery
Bremen, Art Gallery
Brussels, Modern Museum
Copenhagen, National Museum
Detroit, Institute of Arts
Dresden, Picture Gallery

Elberfeld, Museum
Grenoble, Museum
Le Havre, Gallery
Leeds, Gallery
Los Angeles, Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Paris, Luxembourg
St. Sebastian, Gallery
Stockholm, National Museum
Strasbourg, Museum of Fine Arts
Zurich, Art Gallery

# MARCEL GROMAIRE

40 SAILORS AT A BAR, 1927
Private Collection, New York

*41 THE PILOT, 1927
Collection The Valentine Gallery, New York

42 MAN, *watercolor,* 1928
Private Collection, New York

Marcel Gromaire was born at Noyelles-sur-Sambres in 1892. Although he attended various art schools one can read in his work that he has most admired the painting of Rouault, Léger, and Roger de la Fresnaye. His enthusiasm over Romanesque sculpture and early Gothic windows is also an essential influence upon his art. His own personality is, however, one of the most distinct and powerful among the younger French painters.

Both *The Pilot* (No. 41) and *Sailors at a Bar* (No. 40) illustrate his sombre resonant color and his preference for angular block-like forms.

*Paintings by Gromaire are in the following museums:*

Los Angeles, Museum, Preston Harrison Collection
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

## MOÏSE KISLING

43 NUDE
Collection Maurice Speiser, Philadelphia

*44 PORTRAIT OF MADAME VAN LEER, *about* 1928
Private Collection, New York

Moïse Kisling was born in Cracow, Poland, in 1891. After studying at the Cracow Academy he arrived in Paris in 1910. There he came to know Modigliani but was influenced superficially also by Cézanne and Renoir. He developed a fine sense of color and brilliant if somewhat sleek technique which is best displayed in his less pretentious pictures. Of himself he has written, a little defiantly: "My ideal is to paint well. Ideas? I have none."

*Among the museums which own paintings by Kisling are:*

Los Angeles, Museum, Preston Harrison Collection
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art

## MARIE LAURENCIN

45 GIRL WITH CATS, 1918
Private Collection, New York

*46 EQUESTRIAN FIGURES, 1924
Collection Mrs. Solomon R. Guggenheim, New York

## LAURENCIN—LÉGER

Marie Laurencin was born in Paris in 1885. There she studied at the Humbert Academy. Her style began to develop about 1910 under the influence of her friends, Guillaume Apollinaire, Picasso and Braque. For a brief time she exhibited as a cubist, but so intellectual a method did not hold her interest. She turned rather to eighteenth century prints, Persian and Mughal miniatures for suggestions. She has learned more, perhaps, from the pastels of Manet than from any other source—their clear, flat color, fine greys and rose and blue, and sense of profile. Though her work is unashamedly feminine, it cannot be said of her that she is the echo of some greater artist as were Vigée Le Brun, Berthe Morisot or Mary Cassatt.

*The Girl With Cats* (No. 45) of 1917 is remarkable for its decorative charm and its personal, slightly perverse sentiment. On a grander scale is the elegant *Equestrienne* (No. 46).

*Among the museums which own paintings by Laurencin are:*

Amsterdam, Stedelijk Museum
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

## FERNAND LÉGER

*47 FOLLOW THE ARROW, 1919
Collection Mrs. John Alden Carpenter, Chicago

48 COMPOSITION WITH A VINE, 1929
Collection Paul Rosenberg and Company, New York and Paris

Fernand Léger was born at Argentan, Normandy, in 1881. He was trained at first as an architectual draughtsman but turned to painting under the influence of Cézanne and Rousseau, *le douanier*. By 1910 he had developed a formula in which figures were simplified to solid geometrical essentials. Two years later he had contrived a personal variation on the abstract cubism of Picasso and Braque.

His own peculiar style, humorously dubbed *tubisme* is seen fully developed in *Follow the Arrow* (No. 47) of 1919. The polished cylinders, the stenciled letters, hard greens, iron blacks and the clang of bright fire-engine reds are a synthesis of the machine or, as Léger puts it, *intérieurs mécaniques.*

Recently, influenced perhaps by the new "cult of the object", Léger has deserted the cubistic method and concentrated his strength upon compositions in which guns, scissors, compasses and metallic leaves are emphatically displayed (No. 48).

*Paintings by Léger are in the following museums:*

Frankfort, Städel Institute
The Hague, Kröller-Müller Museum
Hanover, Provincial Museum
Los Angeles, Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

## JEAN LURÇAT

*49 THE ENCHANTED ISLAND, 1928
Collection Bernard Davis, Philadelphia

50 PORTRAIT OF MADAME X, 1928
The Chester Dale Collection, New York

Jean Lurçat was born in Paris in 1892 and travelled much in North Africa and the Levant. Shortly after the war he studied in Munich and Berlin. More recently Picasso, Chirico and Survage have contributed to his development. Perhaps his most original works are a series of figure studies of which the *Portrait of Madame X* (No. 50) is one of the finest. His fame, however, depends primarily upon his imaginary landscapes in which turrets, fragments of wall, tree stumps, and wireless masts are moved about the stage in various combinations. An excellent example is *The Enchanted Island* (No. 49) in which Lurçat maintains a delicate balance between decorative order and a romantic sentiment for the unreal and antilogical.

*Lurçat's paintings are in the following museums:*

Los Angeles, Museum, Preston Harrison Collection
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Strasbourg, Museum of Fine Arts

# HENRI MATISSE

51 FIGURE STUDY FOR "MUSIC" (*a large decoration now in the former Tchukine Palace, Moscow*), 1910
Private Collection, New York

*52 WOMAN LOOKING AT AQUARIUM
Art Institute of Chicago, Birch-Bartlett Collection

*53 SEATED NUDE, 1917
Collection Samuel S. White, 3rd, Philadelphia

*54 WHITE PLUMES, 1919
Private Collection, New York

55 SHRIMPS, 1919
Private Collection, New York

*56 FLOWERS, 1923
Collection William Averell Harriman, New York

*57 POSE OF BUDDHA, 1924
Private Collection, New York

*58 INTERIOR
Collection Miss Etta Cone, Baltimore

59 STILL LIFE, 1925
Collection Mr. and Mrs. Samuel A. Lewisohn, New York

60 ODALISQUE
The Chester Dale Collection, New York

61 L'ESPAGNOLE
Collection Robert Treat Paine, 2nd, Boston

# MATISSE

Henri Matisse was born at Le Cateau in 1869. For a short time he studied under Gustave Moreau, in the company of Rouault, but his first paintings are of still life in the manner of Chardin. Early in the century he passed through a neo-impressionist phase and then under the influence of van Gogh, Gauguin, and his friend Marquet. He became, about 1905, the leading spirit of *les fauves* and continued for ten years thereafter to shock the public and agitate the world of artists by his ruthless experiments. Cézanne, Byzantine mosaics, Persian miniatures, the naïve spontaneous drawings of children, negro sculpture, Moroccan frescoes stimulated his discoveries. This long period of experiment is suggested by a study (No. 51) of 1910 for a large decoration. In the *Seated Nude* (No. 53) of 1917 and the *White Plumes* (No. 54) of 1919 the broad, flat, patterned areas and sweeping line of his previous work are retained. Since then he has given himself with a certain relaxation to a long series of masterly inventions in which color and line are woven in greater complexity and subtlety than in his earlier work. His attitude toward "nature" has become more attentive and tolerant so that his art has profited by being less forced and less contrived. Flowers and flower patterns, rugs, tiles and textiles, women in oriental costumes are recombined again and again in variations aesthetically so superb that even in our increasingly romantic period their entire lack of ideas or sentiment remains a virtue.

*The following museums have acquired paintings by Matisse:*

Brussels, Modern Gallery
Chicago, Art Institute, Birch-Bartlett Collection
Copenhagen, Glyptothek
Detroit Institute of Arts
Frankfort, Städel Institute
Grenoble, Museum
London, National Gallery, Millbank
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
Munich, New State Gallery
New York University, Gallery of Living Art
Paris, Luxembourg
Washington, Phillips Memorial Gallery

# JOAN MIRÓ

*62 DOG BARKING AT THE MOON, 1926.
Collection Gallery of Living Art, New York University

63 COMPOSITION, 1927
Collection Valentine Dudensing, New York

Joan Miró was born at Montroig, Catalonia, in 1900. In 1921 he first exhibited in Paris and was for a time claimed as a leader by the Surrealists. Miró however is content to remain outside a group. The *Dog Barking at the Moon* (No. 62) is one of the most famous of Miró's canvases, perhaps because its humor is most obvious. Over a hundred years ago William Blake invented a very similar composition—but with a serious romantic implication. Miró on the other hand smiles and paints a rickety ladder and a dog, piebald, peanut-shaped, parti-colored as a mandrill—and the moon is worthy of the dog.

The *Composition* in white (No. 63) makes even less compromise with the world of ordinary life. But, while it is abstract in character it has nothing whatever to do with the discipline and deliberate methods of the cubists. Miró attempts rather the illusion of extreme spontaneity. His painting is a scherzo, a gay, visual tune, or a witty conversation which one may enjoy without quite overhearing what is said. Dots three black nestling black prone and red and a black nodding.

*Other paintings by Miró are in:*

Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

# PABLO RUIZ PICASSO

64 THE DANCER, 1900–1901
Private Collection, New York

*65 THE SWEET TOOTH, 1902
Private Collection Josef Stransky, New York

66 HEAD OF PEASANT WOMAN, *gouache,* 1905
Collection T. Catesby Jones, New York

*67 LA TOILETTE, 1905
Collection Albright Art Gallery, Buffalo, New York

68 GREEN STILL LIFE, *about* 1914
Private Collection, New York

69 ABSTRACT STILL LIFE, 1918
Collection Phillips Memorial Gallery, Washington

*70 PIERROT, 1918
Collection Adolph Lewisohn, New York

70A ABSTRACTION, 1921
Collection The Reinhardt Galleries

71 HEAD OF A WOMAN, *red chalk,* 1923
Collection Chicago Arts Club, Chicago

72 MUSICAL INSTRUMENTS, 1923
Collection Mrs. John Alden Carpenter, Chicago

72A LOVERS
Collection Miss Mary Hoyt Wiborg, New York

*73 WOMAN IN WHITE, *about* 1923
Private Collection, New York

74 WOMAN AND CHILD, 1923
Private Collection, New York

75 STILL LIFE, *about* 1924
Collection Miss Mary Hoyt Wiborg, New York

*76 SEATED WOMAN, 1927
Collection Miss Mary Hoyt Wiborg, New York

# PICASSO

Pablo Ruiz Picasso was born in Malaga, Spain, in 1881. His father, the head of an art school in Barcelona, encouraged him to draw so that at the age of eleven he is said to have found his first style. In 1900 he came to Paris where for several years he painted the life of the café and street somewhat in the manner of Steinlen and Toulouse-Lautrec (No. 64). Memories of Toulouse, of El Greco and of van Gogh appear in his Blue Period, 1902–05, of which *The Sweet Tooth* (No. 65) is an excellent example though out of the ordinary in subject matter. The Rose Period (1905–1906) followed with its pathetic circus characters and occasional classical compositions such as the sensitive *La Toilette* (No. 67) of the Buffalo Museum.

During these first six years of Picasso's career we note a tendency to stylize his drawing, to use arbitrary color, and to experiment with sentimental content at times humanitarian, more often purely lyrical.

Psychologically we may explain the next period of his career as a reaction against the tenderness of the Rose Period. In 1907 he turned to the violent distortions and aesthetic power of negro sculpture which the contemporary *fauves* (Matisse, Derain and others) had also discovered. In the following year he and Braque together invented the first elementary phase of cubism which was inspired partially by negro art but especially by Cézanne. From 1908 to the present day Picasso has continued to experiment with cubism. In the *Green Still Life* (No. 68) of about 1914 he plays arbitrarily with speckled textures and bisected bottles. In the *Musical Instruments* (No. 72) of ten years later vestiges of a foreshortened lute and table are used in a decorative composition in which the textural surface of the picture is varied as counterpoint to the color. Shortly after comes the magnificent abstract *Still Life* (No. 75) in which Picasso deserts the sober harmonies of the previous year for color of extraordinary brilliancy.

Meanwhile, since 1917, Picasso has permitted himself the relaxation of a return to "nature" and has accompanied his abstract paintings with a dozen different styles of a more "realistic" character. So rapid has been the succession of styles that it is now customary to date Picasso's work by the month as well as by the year. The powerfully drawn *Pierrot* (No. 70) of 1918 is of the same year as the little geometrical *Still Life* (No. 69). *The Head*, 1923, (No. 71) from the "Colossal" period is of the same year as the *Musical Instruments* (No. 72) while the neo-classic *Woman and Child* (No. 74) is but a little earlier than the large abstract *Still Life* (No. 69).

About the same time is the reticent *Woman in White* (No. 73) in which Picasso dares again to paint a charming subject.

The latest painting by Picasso in the exhibition is the *Seated Woman* of 1927 (No. 76). It is more or less "abstract" in technique but its abstraction retains a distinct, almost terrible, psychological power which in earlier cubistic figures Picasso was careful to eliminate. In this one painting we find combined classical austerity, values of abstract design, and a quality of Surrealist magic which makes it an epitome of Picasso's development. It is an extraordinary masterpiece.

Picasso's career is a thirty years' war in which the opposing forces of classical formalism and romantic feeling, of geometry and sentiment, are alternately victorious but always to the greater enrichment of the age in which we live.

*Paintings by Picasso are in the following museums:*

Berlin, National Gallery
Buffalo, Albright Art Gallery
Chicago, The Art Institute, Birch-Bartlett Collection
Cologne, Wallraf-Richartz Museum
Frankfort, Städel Institute
The Hague, Kröller-Müller Museum
Hamburg, Art Gallery
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Washington, Phillips Memorial Gallery

## GEORGES ROUAULT

*77 CIRCUS WOMAN, *pastel and gouache,* 1906
Private Collection, New York

*78 THE PALACE OF UBU ROI
Collection Mr. and Mrs. Ralph Coe, Cleveland

# ROUAULT

79 PORTRAIT OF A MAN, 1911
Private Collection Dikran G. Kelekian, New York

80 CRUCIFIXION, *gouache, about* 1927
Collection Mrs. John Alden Carpenter, Chicago

81 CLOWN, *watercolor,* 1928
Private Collection, New York

Georges Rouault was born in Paris in 1871 where he first worked as a glass painter. He attended the *Ecole des Beaux-Arts* studying, together with Matisse, under Gustave Moreau. His early work shows some of the influence of his teacher, but far more important in the later development of his style, was his admiration for Rembrandt, Daumier, Goya and medieval stained glass.

*The Circus Woman* (No. 77) was painted in 1906 at the time when Rouault was exhibiting with the *fauves*. Five years later is the *Portrait of a Man* (No. 79) in which the drawing is as thick and black as the leading of a Gothic window and the color like dust-encrusted glass. Compared with this somewhat labored work of his middle period the *Clown* (No. 81) of 1928 seems a return to the extraordinary boldness and freedom of his early masterpiece, *The Circus Woman*. But underneath all three figure pieces is the same truculent humor verging on the grotesque and the same love of deep smouldering color. The small *Crucifixion* (No. 80) is one of a long series of Christian subjects which seem more profound in their religious feeling than those of any other living painter.

*The following museums own paintings by Rouault:*

Colmar, Unter den Linden Museum
Frankfort, Städel Institute
London, National Gallery, Millbank
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Paris, Luxembourg

# ANDRÉ DUNOYER de SEGONZAC

82 FIGURES, 1917–18
Collection Maurice Speiser, Philadelphia

*83 THE CANOEIST, 1922
Private Collection, New York

*84 RIVER MARNE, 1926
Private Collection, New York

85 LANDSCAPE, 1927
Private Collection, New York

86 STILL LIFE
Collection James W. Barney, New York

André Dunoyer de Segonzac was born in Boussy-Saint-Antoine in the Province of Quercy, in 1885. He studied under such academic masters as Laurens, Charles Guérin, and Jacques-Emile Blanche. His early work declares an admiration for Courbet and Pissarro and is, perhaps, most closely analogous to that of Cézanne's impressionist decade. Though a brilliant draughtsman and able in composition he is most conspicuous for his sumptuous laying on of pigment.

His style has developed slowly and consistently and entirely independent of his contemporaries until at present he may be counted among the foremost French painters. He is certainly the most important of those who paint in the naturalistic tradition of Courbet.

*Paintings by Segonzac are in the following museums:*

Chicago Art Institute, Birch-Bartlett Collection
Los Angeles, Museum, Preston Harrison Collection
Merion, Pennsylvania, Barnes Foundation
Strasbourg, Museum of Fine Arts
Washington, Phillips Memorial Gallery

# CHAÏM SOUTINE

87 LANDSCAPE
Private Collection, New York

*88 PORTRAIT OF A MAN
The Chester Dale Collection, New York

89 STILL LIFE WITH A PLUCKED FOWL
Collection Maurice Speiser, Philadelphia

Chaïm Soutine was born at Vilna in Lithuania of Jewish parents. He came to Paris in 1913 where he studied for a time at the Cormon Studio and became the fast friend of Modigliani. Rembrandt, Tintoretto, and Cézanne are his gods and, one might be tempted to add, van Gogh were it not for the fact that Soutine pretends to have ignored the Dutchman. Soutine's art is violent in drawing and in the strung and scrambled richness of his pigment by which he organizes his composition. He has a keen eye for the grotesque aspects of reality whether it be large ears, dead turkeys or crazy, twisted landscapes. He paints with a gusto which is consistently extravagant.

*Paintings by Soutine are in the following museums:*

Mérion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art

# LÉOPOLD SURVAGE

90 THE BOAT, 1915
Collection Robert Allerton, Chicago

*91 LANDSCAPE WITH A LEAF, 1928
Collection Chester H. Johnson Gallery, Chicago

Léopold Survage was born in Moscow in 1879 of mingled Russian, Finnish and Danish ancestry. After an apprenticeship in a piano factory he attended the Moscow School of Fine Arts. Paintings by Manet, Gauguin and Matisse in the Tchukine collection persuaded him that he must work in Paris where he arrived in 1908 during the first year of cubism. Though influenced by Picasso he has never allied himself with the cubists or with the subsequent Surrealists whose ideas he anticipated by many years.

*The Boat* of 1915 (No. 90) illustrates the characteristic language of much of Survage's art. In their paintings the cubists had disintegrated still life or figures or landscapes and recombined the fragments. Survage on the contrary selects architectural details, a few colossal leaves, a bird, the silhouette of a man, and combines them into a composition which enriches the abstract-decorative quality of orthodox cubism by adding to it a fantastic paradox in subject matter. In the *Landscape with a Leaf* (No. 91) of thirteen years later all concern with the cubistic formula is eliminated. In its place we find a frankly romantic subject matter reminiscent of nightmares, though in composition a debt to Duccio and the Sienese is obvious.

Several younger men owe much to Survage's discoveries.

*Paintings by Survage are in the*

Moscow Museum of Modern Western Art

# MAURICE UTRILLO

92 STREET IN PARIS, 1914
Art Institute of Chicago, Birch-Bartlett Collection

*93 SACRÉ COEUR, 1916
Collection Mr. and Mrs. Walter Hochschild, New York

Maurice Utrillo was born in Paris in 1883. His mother, the painter Suzanne Valadon, gave him his first instruction but the influence of Pissarro and especially of Sisley is most marked in his work. The two oils in the exhibition were painted during his best period. Though full of the sense of locality they are studio pictures which deny to some extent their impressionist tradition. Their rich color and sensitive picturesque feeling has more recently given way to a dry manner.

*Paintings by Utrillo are in the following museums:*

Chicago, Art Institute, Birch-Bartlett and Ryerson Collections
Cologne, Wallraf-Richartz Museum
Grenoble, Museum
London, National Gallery, Millbank
Merion, Pennsylvania, Barnes Foundation
Nantes, Museum
New York University, Gallery of Living Art

# MAURICE de VLAMINCK

94 STILL LIFE, *about* 1908
Collection Mrs. Charles J. Liebman, New York

*95 THE RIVER
The Chester Dale Collection, New York

96 STILL LIFE, *watercolor,* 1928
Collection Mrs. Thomas R. Coward

Maurice de Vlaminck was born in Paris of Flemish parents in 1876. Van Gogh interested him at first, then Cézanne. With Derain he was among the first to discover negro sculpture and became a leader of *les fauves.* The heavy contours and arbitrary perspective of his early *Still Life* (No. 94) is characteristic of his *fauve* period. It may be compared with the easy lucidity of the watercolor (No. 96) of twenty years later. He is best known for his townscapes (No. 95) in which his dramatic lighting and vehement slashing brushwork is shown to greatest advantage.

*Paintings by Vlaminck are in the following museums:*

Brussels, Modern Gallery
Cologne, Wallraf-Richartz Museum
Detroit Institute of Arts

Hamburg, Art Gallery
Los Angeles, Museum, Preston Harrison Collection
Merion, Pennsylvania, Barnes Foundation
Moscow, Museum of Modern Western Art
New York University, Gallery of Living Art
Strasburg, Museum of Fine Arts

# JEAN ÉDOUARD VUILLARD

97 PORTRAIT OF LUGNÉ POË, 1891
Collection Miss Mabel Choate, New York

98 SEATED WOMAN, *about* 1898
Collection de Hauke and Company, New York

*99 PORTRAIT OF THÉODORE DURET, 1912
The Chester Dale Collection, New York

Jean Edouard Vuillard was born at Cuiseaux (Saône-et-Loire) in 1868. He studied together with Bonnard and Roussel at the Julian Academy under Bouguereau and at the *École des Beaux-Arts* under Gérôme.

The early but very charming *Lugné Poë* (No. 97) and the *Seated Woman* (No. 98) are very much in the style of the nineties with their decorative flat tones and flowing contours derived from the *synthetist* group but strengthened by the influence of Toulouse-Lautrec's draughtsmanship. The witty composition, the intimate psychological flavor are Vuillard's own. Far more developed is his masterpiece the portrait of Théodore Duret (No. 99) in which a rich complexity of color and arrangement are remarkably combined.

*Paintings by Vuillard are in the following museums:*

Frankfort, Städel Institute
London, National Gallery, Millbank
Moscow, Museum of Modern Western Art
Washington, Phillips Memorial Gallery

4

BONNARD · *The Palm*

45¼ x 58½ inches

Collection Phillips Memorial Gallery, Washington

5

BONNARD · *Standing Nude*

52 x 27 inches

Private Collection, New York

6

BONNARD · *Breakfast*

29¾ x 29¼ inches

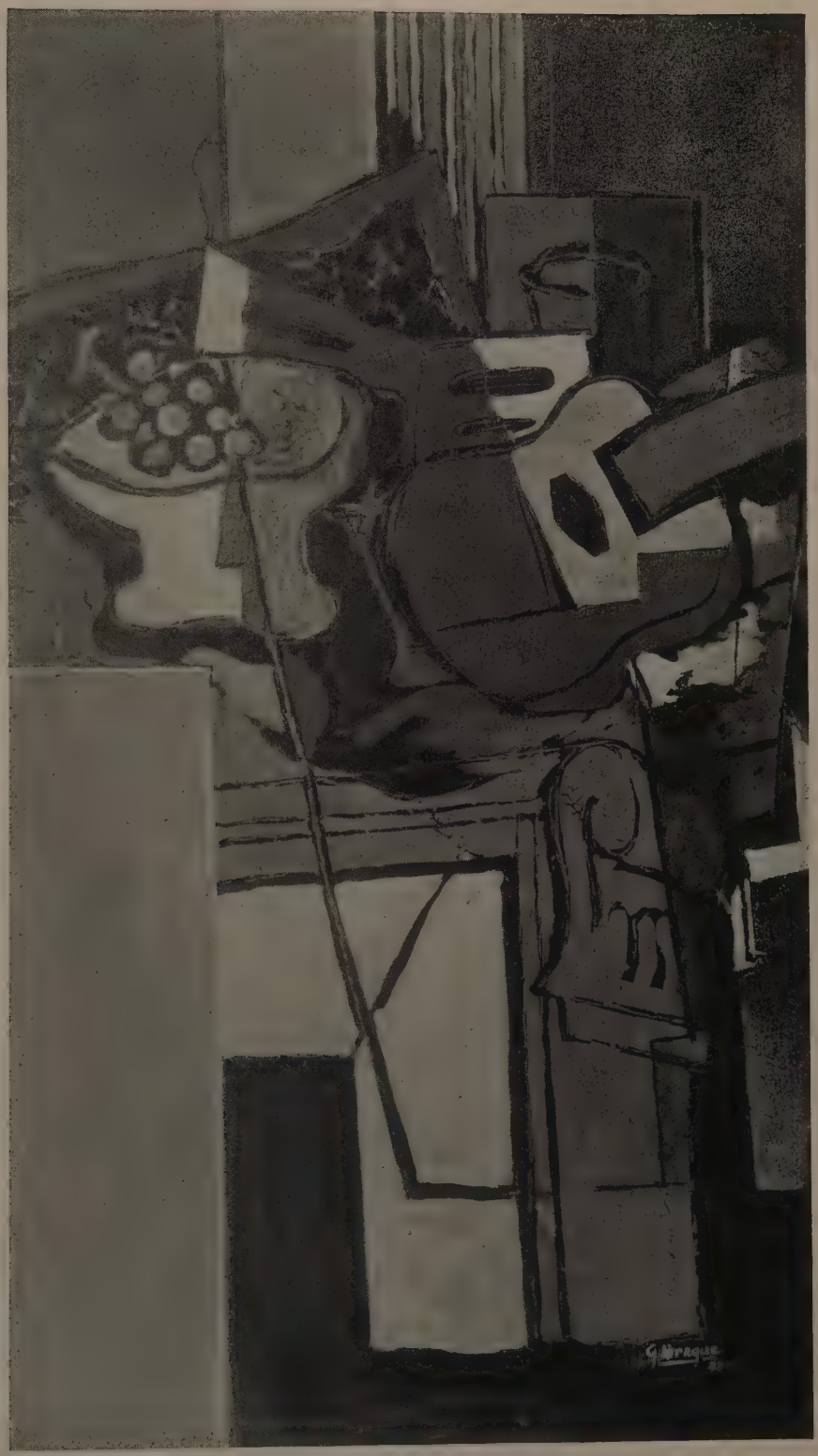
Collection Mr. and Mrs. Walter S. Brewster, Chicago

8

BRAQUE · *Pomona*

36 x 25 inches

Private Collection, New York



12

BRAQUE · *The Mantel*

51¼ x 29¼ inches

Collection Paul Rosenberg and Company, New York and Paris

13

CHAGALL · *Jewish Wedding*

21 x 25½ inches

Private Collection, New York

17

CHIRICO · *Lion and Gladiators*

51 x 64 inches

Collection The Detroit Institute of Arts

19

DELAUNAY · *St. Séverin*

36 x 27 inches

Collection J. B. Neumann, New York

21

DERAIN · *The Window on the Park*

51 x 35 inches

Private Collection, New York

20

DERAIN · *The Old Bridge*

31¾ x 39¼ inches

The Chester Dale Collection, New York

25

DERAIN · *Southern France*

30 x 37 inches

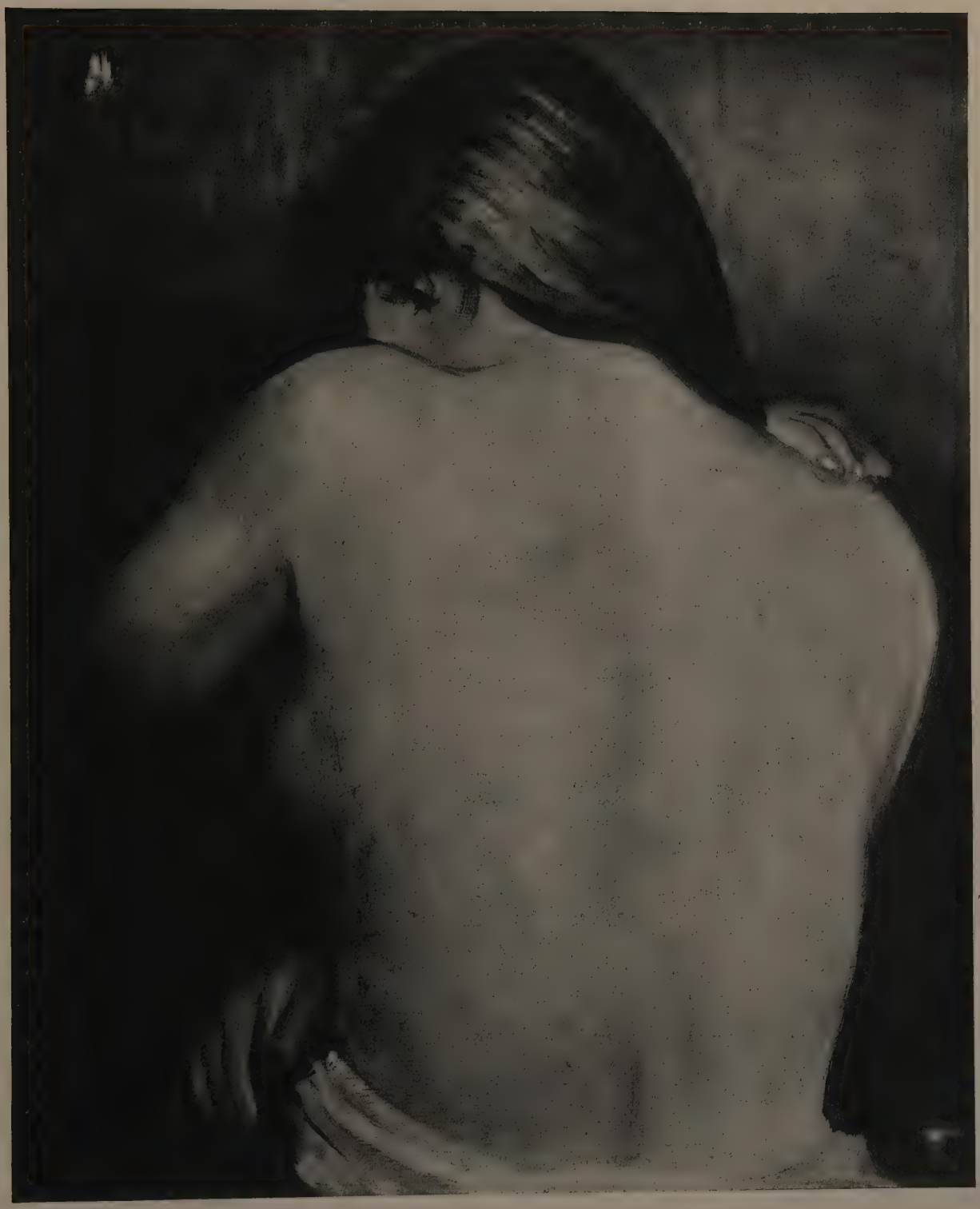
Collection Phillips Memorial Gallery, Washington

23

DERAIN · *Portrait of Madame Hessling*
(*Madame Jean Renoir*)

28¾ x 21 inches

Private Collection Josef Stransky, New York



26

DERAIN · *Back of Woman*

39 x 34 inches

Collection Dr. and Mrs. Harry Bakwin, New York

28

DERAIN · *Monastery*

29 x 36 *inches*

Collection The Valentine Gallery, New York

30

DUFRÈSNE · *Scene in Morocco*

43½ x 43½ inches

Collection Worcester Art Museum

24

RAOUL DUFY *Tigui[illegible]*

26[illegible] es

Private Collection, New Yor

35

FAUTRIER . *Flowers of Disaster*

21½ x 25¾ inches

Collection Phillips Memorial Gallery, Washington

37

FORAIN · *The Old Offender*

24½ x 28¾ inches

Collection Mr. and Mrs. Joseph J. Kerrigan, New York

38

FRIESZ · *Figure Composition*

22 x 26½ inches

Collection Detroit Institute of Arts

41

GROMAIRE · *The Pilot*

31¼ x 25¼ inches

Collection The Valentine Gallery, New York

44

KISLING · *Portrait of Madame Van Leer*

38½ x 28½ inches

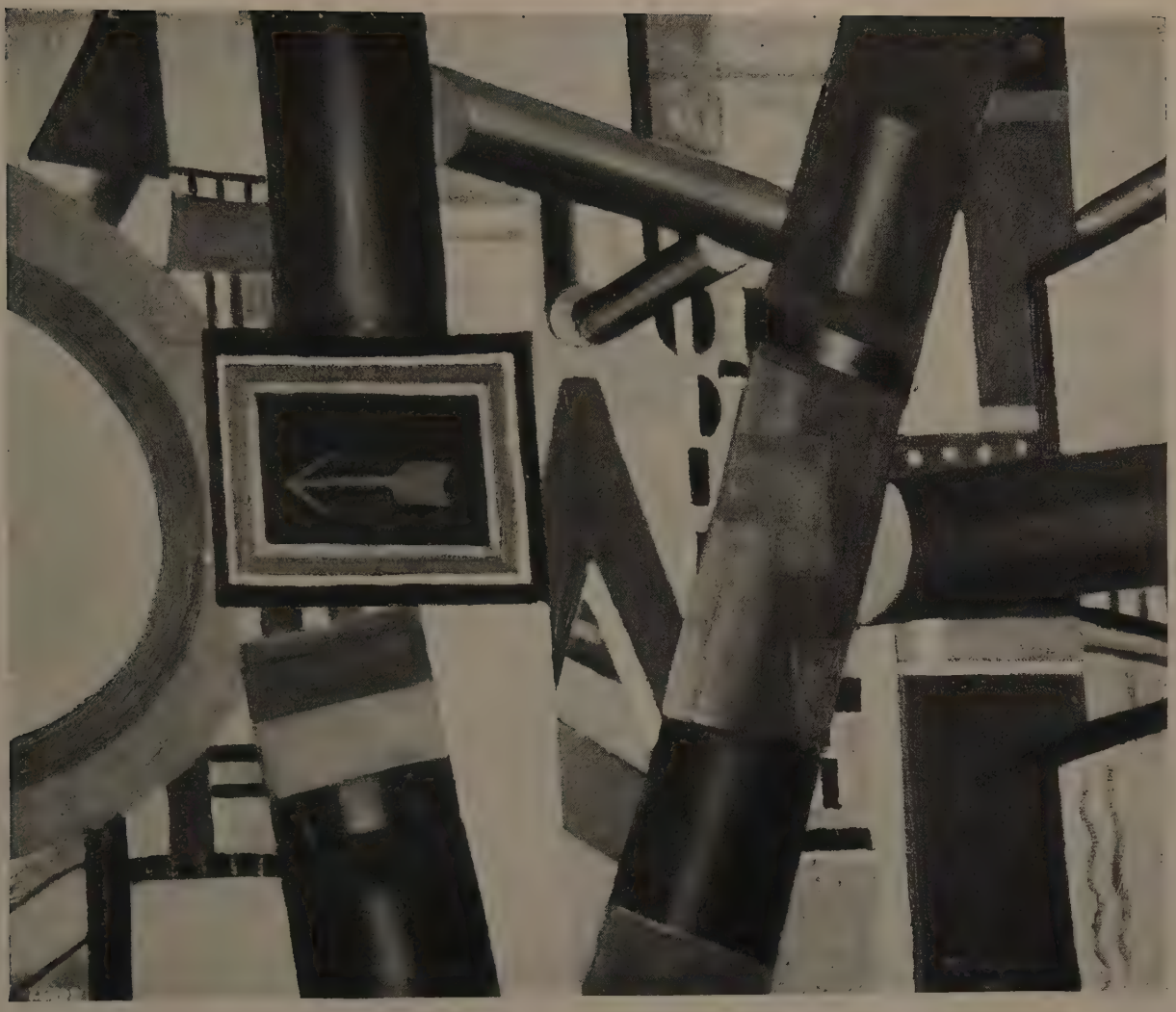
Private Collection, New York

46

LAURENCIN: *Equestrian Figures*

36 x 30 inches

Collection Mrs. Solomon R. Guggenheim, New York



47

LÉGER · *Follow the Arrow*

24 x 27 inches

Collection Mrs. John Alden Carpenter, Chicago

49

LURÇAT · *The Enchanted Isle*

24 x 27½ inches

Collection Bernard Davis, Philadelphia

52

MATISSE · *Woman Looking at Aquarium*

31½ x 39 inches

Art Institute of Chicago, Birch-Bartlett Collection

53

MATISSE · *Seated Nude*

30 x 18 inches

Collection Samuel S. White, 3rd, Philadelphia

54

MATISSE · *White Plumes*

29 x 24 inches

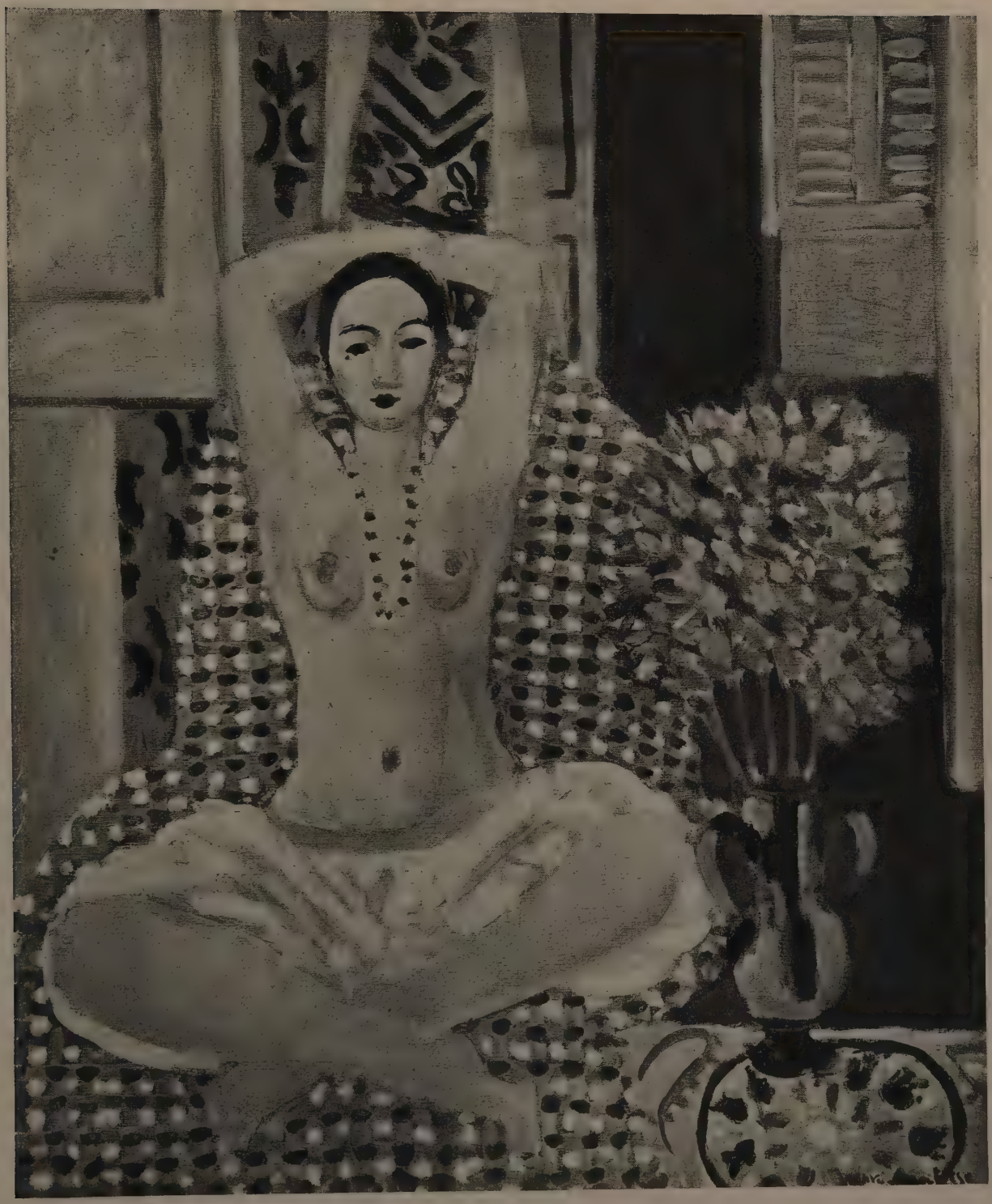
Private Collection, New York

56

MATISSE · *Flowers*

29 x 24 inches

Collection William Averell Harriman, New York



57

MATISSE · *Pose of Buddha*

29 x 24 inches

Private Collection, New York

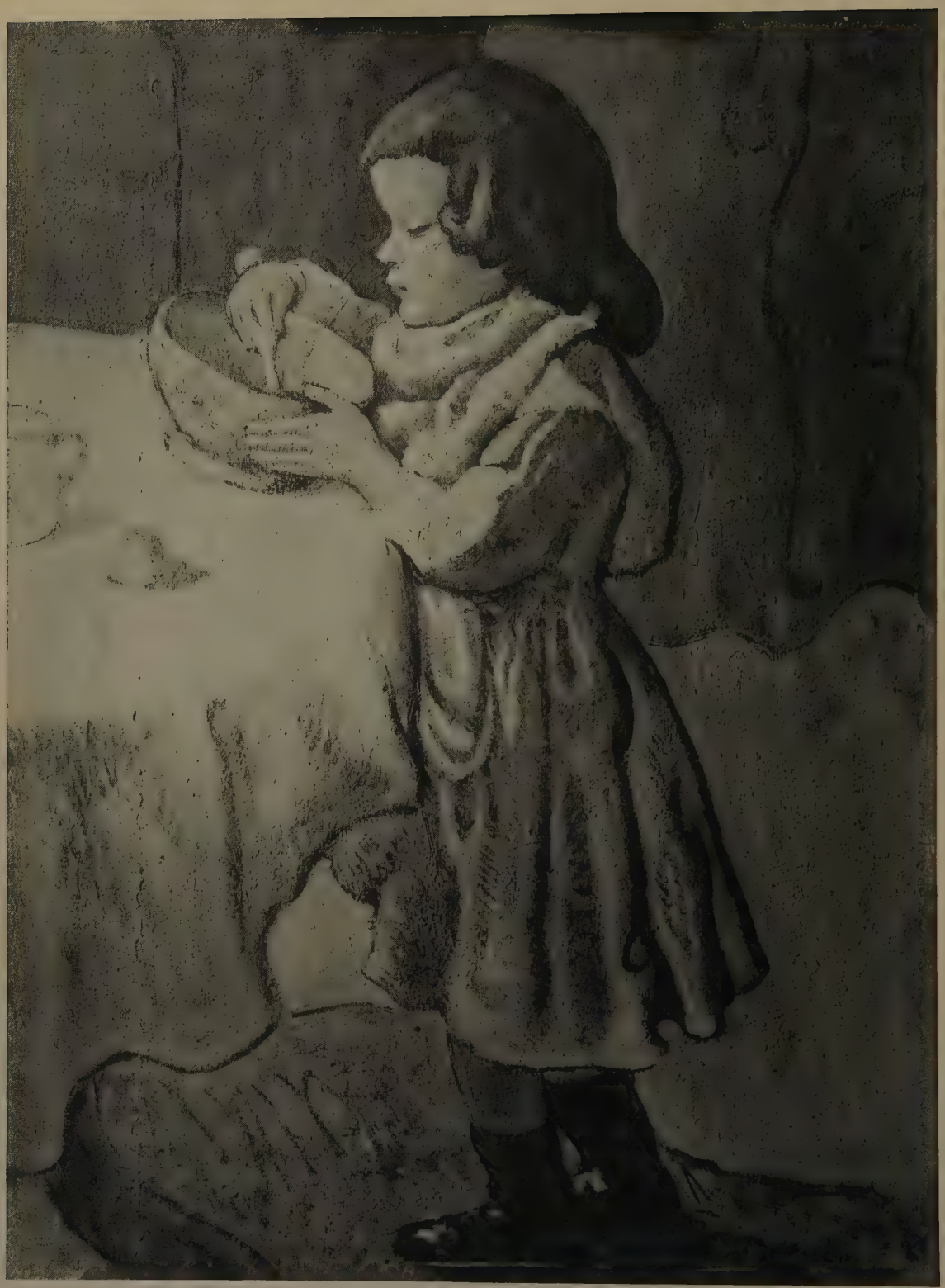
~3

MATISSE

45½ x 29¼

Collection

n Gallery ium Art,



65

PICASSO · *The Sweet Tooth*

36⅜ x 26⅝ inches

Private collection Josef Stransky, New York

67

PICASSO · *La Toilette*

59½ x 39½ inches

Collection Albright Art Gallery, Buffalo

70

PICASSO · *Pierrot*

35½ x 28½ inches

Collection Adolph Lewisohn, New York

73

PICASSO · *Woman in White*

49½ x 42 inches

Private Collection, New York

76

PICASSO · *Seated Woman*

52 x 39 inches

Collection Miss Mary Hoyt Wiborg, New York

77

ROUAULT · *Circus Woman (pastel)*

29 x 20 inches

Private Collection, New York

78

ROUAULT · *The Palace of Ubu Roi*

29 x 41½ inches

Collection Mr. and Mrs. Ralph Coe, Cleveland

84

SEGONZAC · *River Marne*

25 ¼ x 40 inches

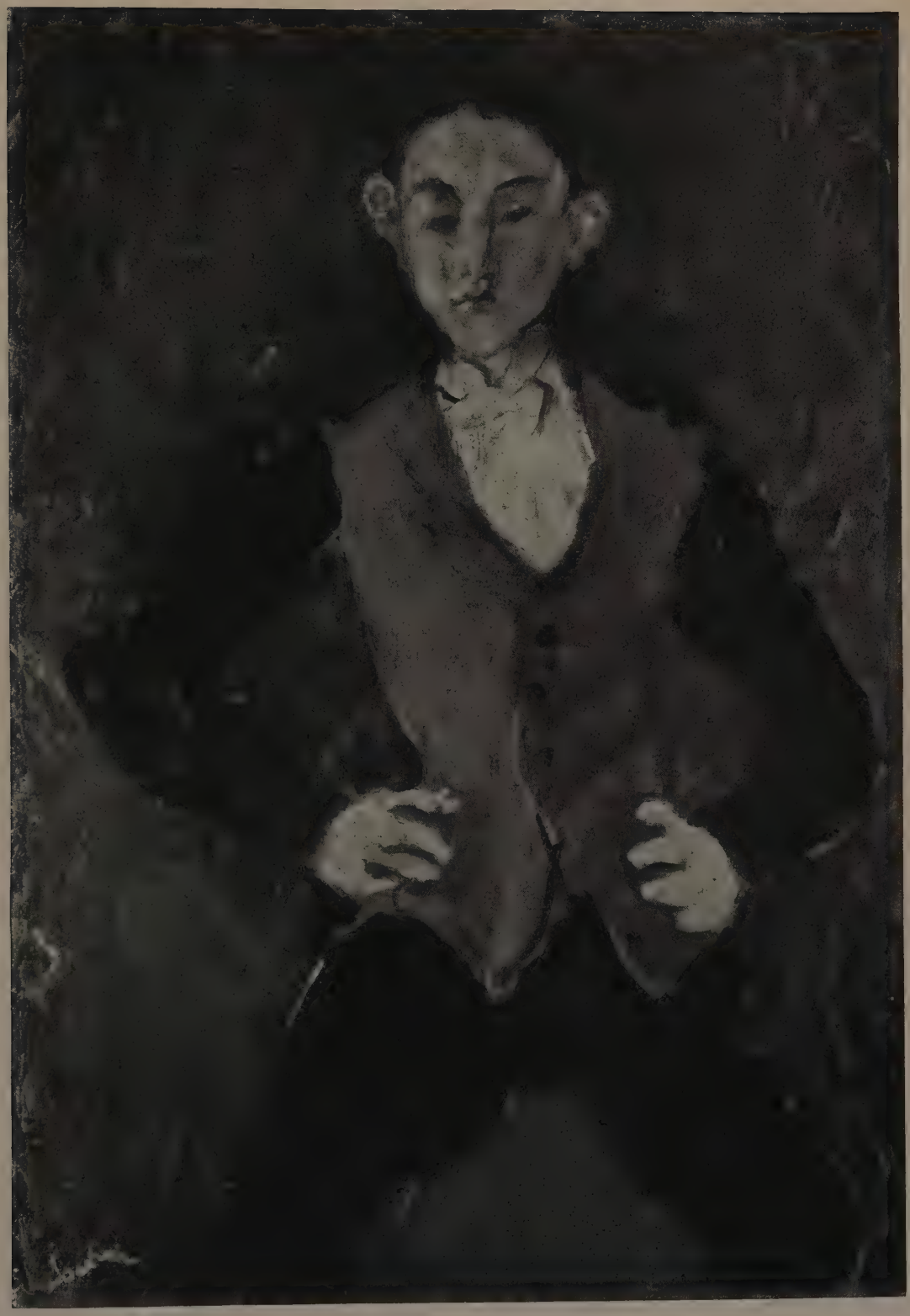
Private Collection, New York

83

SEGONZAC · *The Canoeist*

25 x 31 inches

Private Collection, New York



88

SOUTINE · *Portrait of a Man*

36¼ x 25½ inches

The Chester Dale Collection, New York

91

SURVAGE · *Landscape with a Leaf*

32 x 39½ inches

Collection Chester H. Johnson Gallery, Chicago

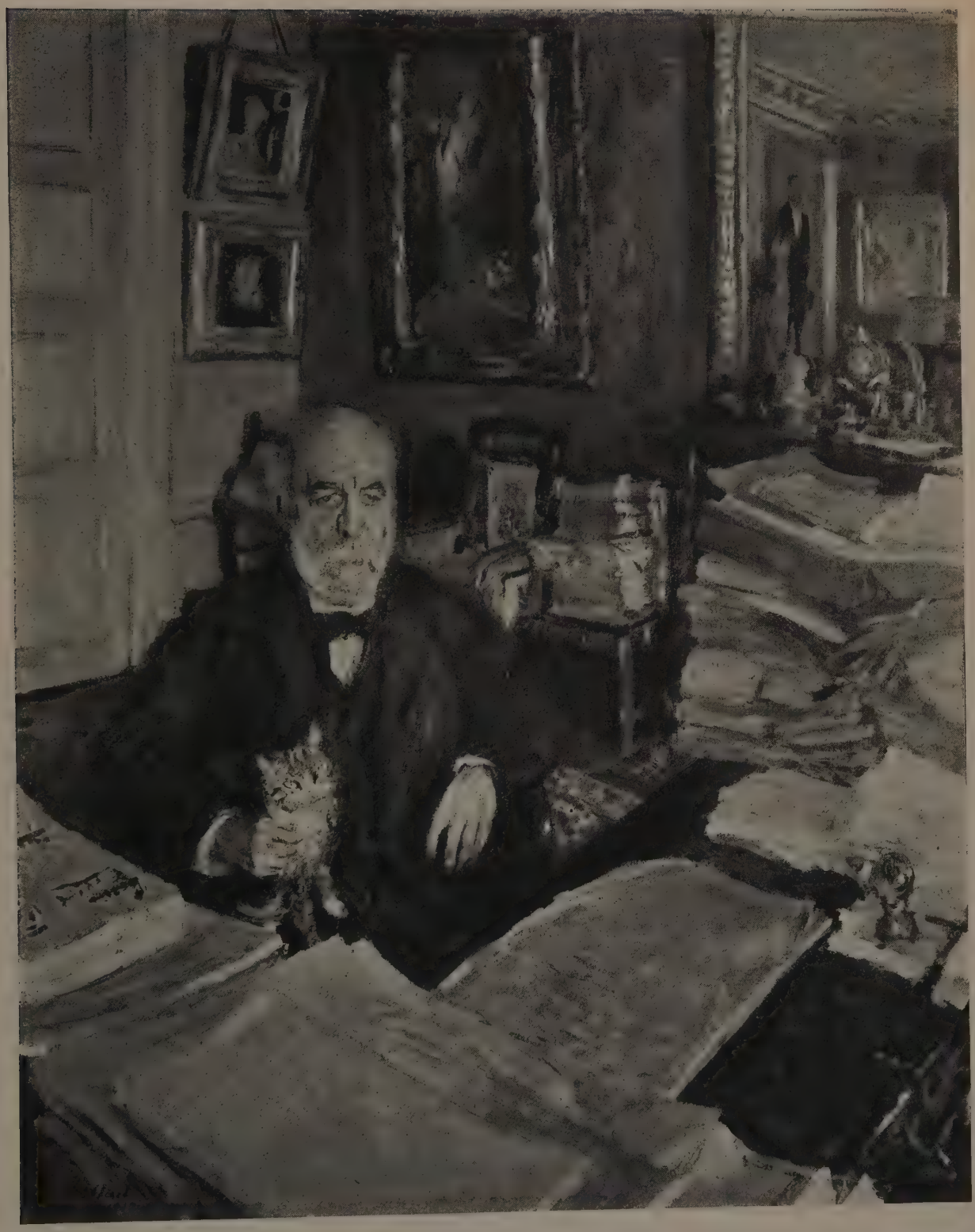
Collecti. Mr. anc

95

VLAMINCK · *The River*

24 x 28½ inches

The Chester Dale Collection, New York



99

VUILLARD · *Portrait of Théodore Duret*

37 x 29¼ inches

The Chester Dale Collection, New York

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